FOR AMERICAN ART

Splendid Project That Only Awaits Official Recognition.

PROPOSED INSTITUTE IN PARIS

Where Young Students Will Be Given Every Advantage.

MONEY ALREADY IN HAND

Special Correspondence of The Evening Star.

PARIS, February 15, 1900. Every year young Frenchmen studying musical composition, painting, sculpture line engraving and etching, gem engraving and architecture have the chance to win in wide-open competitive examination four years' free board and lodging in a Roman palace. There, in an environment of dignity, leisure, culture and beauty, the French government asks nothing of them but the development of the talents of which they already have given proof. It is the famous "Prix de Rome," conducting in each branch of art to fame and fortune for the individual and prestige and prosperity for the French capital as an art center. It is proposed to create American scholarships of the same kind for Paris, and the money contributions already in hand, the generity of the Paris municipal council and the active co-operation of French painters, sers, politicians and academicians, taken into consideration with the fa-eciause of President McKinley's late te, give the new Prix de Paris a hance for coming into existence.

When it is asked what the Prix de Rome When it is asked what the Prix de Rome has done for France the names of its past winners give a partial—though only a partial—answer. Among the musical composers are Ambroise Thomas, Gounod and Massenet; among the sculptors, Barrias, Mercie and Falguiere; among the painters. Henner, Charran and Bouguereau, and among the architects, Garnier, Nonot and Bernier. The full list of the Prix de Rome man be in great part the list of the celebrimen is in great part the list of the celebri-ties of France. And their confessions, now that they are celebrated, discipse with frankness and gratitude in how many cases prize winning made their careers possible.

Rules of the Academy.

The institution of the "Academie de France at Rome" was due to Colbert, the great minister of Louis XIV. "Inspired by an elevated thought the minister inserted in the statutes of the institution a clause making obligatory the respect for clause making obligatory the respect for religion, a thing necessary in an estab-hishment dedical ed to virtue." More than one student, in the old days, given to fri-volity and reckless living, found himself expelled from the Villa Medici, not to be re-firstated. In modern times, however, gay-ety has not been a bar; and the good peo-ple of Rome have curious tales to tell of the freaks of the long-haired young French-men in the Villa Medici.

the freaks of the long-haired young Frenchmen in the Villa Medici.
According to the present regulations, which have been in force since the time of Napoleon I, every concurrent for the Prix de Rome must be at least fifteen and not more than thirty years old, unmarried, and must present himself armed with a certificate of capacity given by a professor. The Beaux-Arts concours for painting takes place every year in March or April. A first trial in drawing thins out the number of competitors. A second trial in composition further reduces the ambitious crowd. The third trial is definite. A story from mytholthird trial is definite. A story from mythol equired to sit in a locked room and picture of it. This last trial lasts make a picture of it. This last trial lasts two weeks, the competitors coming to be locked up in the morning and leaving everything behind them at night. In the end the three most successful receive recompenses and are called the winners of the Grand Prix; but only the first Grand Prix goes to Italy to live for four years at the government's expense.

It is much the same in architecture sculpture, engraving and egem carving-a good profession, this last named, and better paid than many another. In musical composition it is the Conservatoire that super-intends the competition. Six days they intends the competition. Six days they struggle together in a first trial to display in a great deal of written as well as oral examination their fundamental knowledge of the things of music. Those who emerge successfully are allowed twenty-five days to compose—in a locked room again—three pleces, showing their technical skill, their theoretical knowledge and their originality. As in the other cases, many are called but As in the other cases, many are called, but is chosen. But he goes to th

ese six lucky young Frenchmen leave These six lucky young Frenchmen leave their country every year in great good luck. Each one—the painter, the sculptor, the composer, the architect, the engraver and the carver of precious stones—has 600 francs in his pocket for preliminary expenses. They are lodged free in the Villa Medic. The food allowance of each one—for they "mess," like officers—is 1,200 francs a year, and each has an annual salary of 2,309 francs to see him through his clothes, his canvases and colors, or his mud or music paper, his wine bill and his little pleasures. The architects must go for their fourth year to Greece, and for this purpose draw 800 francs more. The musical comfrancs more. The musical come obliged to spend one year, o posers are obliged to spend one year, o two, if they desire it, traveling in Germany Austria and Hungary, for which anothe 800 francs is allotted. For the painter Rome itself is deemed enough.

Their Ideal Life.

Most tourists in Rome have had the Villa Medici pointed out to them, high up on the Monte Pincio. From the height there is a splendid panorama—in itself an inspira tion. From the first moment when the new settled comrades-hurrahed at and welcomed as great men and brothers—their life is a continual delight. The twenty or more continual delight. The twenty or more ing men form one artistic family, and as arts are one, a perfect sympathy per-les it. At night, after the labors of the wades it. At hight, after the about a checkage a musician will improvise for them by the flickering light of the olive wood fire. The painters and engravers talk shop or amuse their fellows with light-hearted caricatures. The architects talk of the noble ancient buildings they have seen, recon-structing them in the mind's eye. And there, in the magnificent library before the heroic statue of Louis XIV, with no wo men folk to object to cigarette smoke the sound of popping corks, the even merges into night-night on the heights of the eternal city. The young artists strol out into the starlight, dreaming, planning musing. They may not always accomplismusing. They may not always accomplis all they dream, but the French government has given to them an almost perfect oppor-tunity.

The American Project.

Now, this is what the founders of the American Institute, Prix de Paris, desire our government to do for American students of the arts. As far as I can learn, i is not so much the money that they ask of Congress—for they have already money of their own—as the official action that will give to the Prix de Paris its official place. give to the Prix de Paris its official place.

In Paris, where much more work has been done than at home thus far, the project has the active support of the best people. Indeed, I fancy that academicians, politicians, artists and composers who have guaranteed to do almost anything asked of them for the infant institute would be a trifle surprised to learn of its problematical character so far as home action is concerned. With the exception of Mrs. Frank Leslie's gift, all the money has been raised in the With the exception of Mrs. Frank Leslie's gift, all the money has been raised in the American colony of Paris. The late Mrs. Waiden Pell, who took an interest in the institute from its incorporation in New York in 1865, bequeathed to it a \$10,000 scholarship in music. Mrs. James Jackson of Boston, long a resident in Paris, has given \$10,000 for a second musical scholarship, besides founding the library. Mrs. Frank Leslie has given \$5,000 for a scholarship, at the discretion of the institute. And ship, besides has given \$5,000 for a scholar-ship, at the discretion of the institute. And smaller contributions aggregate another \$10,000 for a fourth scholarship. Great credit must be given to Miss Matlida Smed-ley and M. Henry von Daur, who from the first have been the active agents of the wealthy American women with whom the idea originated. Through their efforts the idea originated. Through their efforts the

reference to the project in his last message, the Parisians took its success for granted. It is to be hoped that they will not be dis-

Want Official Recognition. The friends of the new Prix de Paris (the American Institute) propose to approach Congress through the President. I have seen a memorial to President McKinley, signed by a list of names that would rejoice the heart of any autograph collector, a memorial that discloses to the view of the most unseeing the strong faith of these French men of science, literature, government and the arts in the artistic good will of our own Congress and our President. They think that the Prix de Paris is so year an official fact that the assurance of joice the heart of any autograph collector, They think that the Prix de Paris is so near an official fact that the assurance of their interest in it will be enough to turn the scale and set both houses to voting it directly. First comes the whole of the French Academy, the Forty Immortals, who, as will appear, write better French than English.

"We have the honor of submitting to the President of the United States the following resolution from the Academie Fran-

ing resolution from the Academie Fran-caise and members of the other classes of the Institut de France and other distinguished organizations of the arts and liter

guished organizations of the arts and literature of France in support of the American National Institute, Prix de Paris, who are living testimonials of the good will and welcome of France to the United States."

Thus begins the memorial, a living testimonial of the danger of translating French to English literally. It ends:

"Such sympathy and such testimonials have never been given in such generous measure to a foreign institution in France; and on the basis of such generosity of gifts from the great republic of France we are confident that Mr. William McKinley, together with the proper authorities at Washington, will not fail to give the full consideration to the demand of our memorial."

Of the names that follow I can give only Of the names that follow I can give only a few as samples; Brunetlere, Bolssier (perpetual secretary of the academy), De Heredia, Andre Theuriet, the novelist; Henry Houssaye, historian; Jules Lemaitre, the Duc de Broglie, Greard (rector of the University of Paris); Count Houssonville, his of Paris); Count Houssonville, his-Paul Deschanel, Sully-Prudhomme, Clairin, Coppee, the Vicomte de Vogue, Al pert Sorel, Count de Mun, the painters Bonnat, Carolus Durand, Gerome, Benjamir Constant and Jules Breton, Jules Clarette Rodin, the sculptor, and Lepine, prefect of police—the latter, by the way, should be thanked for recommending the building site. Generous Givers.

The "generosity of gifts" rather ambiguusly mentioned refers not only to the generous vote of the building site by the Paris municipality, but also to a series of remarkable guarantees made by fifty or more of the greatest painters, sculptors and writers, and the promises of any number of celebrated teachers. The latter have guar-anteed to teach, some for half price, some for nothing, at the beginning. The guaran-tees of the painters and sculptors to con-tribute works of art to the new institute, either for its decoration or for sale to raise it money foot up into hundreds of thoueither for its decoration or for sale to raise it money, foot up into hundreds of thousands of francs, perhaps much more. The venerable Puvis de Chavannes willed a painting to the institute before he died. When men like Marchand, Tony Robert, Fleury, Jules Lefebvre, Mandrazo, Walter Gay, Raffaelli, Lee Robbins, Detaille, Bonnat, Benjamin Constant, Raphael Collin, Carolus Durand, Rodin, Chartran, J. P. Laurens, Weeks, Bridgeman and Julius Stewart promise each a painting, "either to be sold at a price agreed on by the painter or to be kept as a decoration of the institute," it means the aggregate of a great deal of money promised.

All now depends on the action of President McKinley and Congress, "Louis XIV founded the Prix de Rome at Rome in the seventeenth century. Shall it be to William McKinley, in the nineteenth century, that the Prix de Paris is to owe its foundation?

the Prix de Paris is to owe its foundation STERLING HEILIG.

BOER SPIES IN LONDON.

England Was Easier After Detectives Found a Pro-Boer American. From the London Daily Mail,

The officers of the special branch of the criminal investigation department at Scotland Yard are, and have been for some time past, actively engaged in keeping under observation Boer agents and spies at work

After the invasion of Natal many of thes men thought it prudent to shift their quarters to Paris, Brussels or Berlin, but some remained and are pursuing investigations at Woolwich and other military centers with a boldness and audacity not reconcilable with a knowledge that their every movement is

watched. Not since the days when the refugee eigner, taking advantage of our "open door," made London the headquarters of anarchism has there been such activity in the department of which Chief Inspector Melville is the head at the present time. There is no show of increased vigilance, but the duties entailed have taken a wide range. involving unremitting vigilance on the part of the officers engaged.

Of the results already achieved it would of course, be undesirable to make more than a passing reference. The Boer legation in Brussels is constantly in touch with its agents in London, and every intrigue and device resorted to is within the knowledge of our authorities. The spies have shown a good deal of cuteness in not intrusting their communications to the post office. Even the code telegram has no attraction for them, it is not a far cry to Brussels, and even if the police did intercept them, a silent tongue would be insufficient to establish their guilt, for they have a natural objection to be found in the have a natural objection to be for

have a natural objection to be found in the possession of incriminating documents. The time may come when it will be necessary to discuss the association of certain members of parliament with men who are the avowed enemies of England in the present struggle. Should this be so, some interesting disclosures may be anticipated, and the records of Scotland Yard and of the detective department of Dublin Castle will supply information for which the public is unprepared at the present moment.

An incident at Woolwich will serve to show the methods adopted to circumvent

An incident at Woolwich will serve to show the methods adopted to circumvent the Boer spying. A Daily Mall representative was opposite the arsenal, when a typically dressed artisan passed close to him, and, avoiding an involuntary glance of recognition, entered the "four-ale" bar of an adjoining public house, then thronged with men who had left the arsenal. The "artisan" was a well-known detective officer who had assumed that disguise for the time being.

Admission to the arsenal grounds is now regulated with a strictness hitherto unregulated.

regulated with a strictness hitherto un-known. This precaution is regarded as necssary, owing to the desire for information vinced at the Boer legation in Brussels Scotland Yard has been equal to the occa-sion, and a good many inquiries made a Woolwich and elsewhere have been reward

d with comic opera results.

An American who was unable to disguise An American who was unable to disguise his pro-Boer proclivities took up his quarters recently in a hotel near Fleet street. He was suspected of being a Boer agent. One morning he made the acquaintance at breakfast of a gentleman of the same political views as himself, who happened to occupy the bed room next to his.

There was an exchange of confidences, and it took the American pro-Boer the best part of a week to discover that his newly made acquaintance was a detective. Then he suddenly went in search of pleasure elsewhere.

The British Museum has been enriched by a collection of interesting fashion plates lealing with the evolution of dress, which is being exhibited by permission of the Princess of Wales. This collection was be-queathed to her royal highness by the late Sir William Fraser and shows an un-broken sequence of the vagaries of dress for over a century. A particularly inter-esting feature of the plates is the supplement displaying a number of engraved por-traits of well remembered grande dames of English society. Among them are the Duchess of Kent in black velvet and dia-monds; Frances Anne, Marchioness of Londonderry: Sarah, Countess of Warwick; Anne, Marchioness of Winchester, and Catherine, Countess of Charleville, who is represented as a Bacchante. The gradual dethronement of this and that style shown in the close continuity of each fashion upon the last gives to the collection unique im-

Minister-"What do you think of that Jane? That couple only gave me a dollar Wife—"Well, I knew the moment they came in they had both been married be-



theatrically. The most interesting proposition was a negative one; the failure of E. H. Sothern to appear in what promised to be a beautiful production of "The Sunken Bell." Mr. Sothern's decline in health makes an important addition to the formidable sick list of the present season. His indisposition is thought to be only temporary. The avowedly frivolous forms of entertainment held full sway. It was a week of fluffy skirts, volatile humor and ephemeral melody. "The Man in the Moon" goes out of existence tonight in a blaze of glory. There seemed to be a determination on the part of the management to get as many people on the stage as there were in the auditorium. The result was that every corner of the house was crowded. The big show gave satisfaction, and there seems to be no reason for its closing beyond the fact that it is obviously so cost-ly a production that what would ordinarily be good business is, in its case, insufficient to pay current expenses. Most of the principal members of the company go di-rectly into rehearsal for the new Casino niece. "A Casino Girl." ece, "A Casino Girl."
"Three Little Lambs" proved to be

"Three Little Lambs" proved to be a genuinely clever affair, rather more subtle than the ordinary production of its class. It had not been receiving much encouragement until it came to Washington, but it had good audiences through the week. And for those who weary of satire, giddy dances and songs about nothing in particular there was plain old-fashioned melolar there was plain, old-fashioned melo-drama in "Devil's Island," which seems to be about all that is left to keep the Ameri-can public reminded of Captain Dreyfus.

The bill-board blazonry outside the Grand Opera House this week proclaimed new entries in the lists of polite vaudeville. The program offered under the management of the D, A. R. was a difficult one to describe. Precedents fail. Years ago there was a coarse, ordinary variety show known as "The Adamless Eden"-but that was an assemblage of ladies whose diamonds were aste and whose tollettes had been economically purchased from costumers at space would be a gratuitous both to the organization which held the boards and to the polite traditions which the New Grand has so effectually lished to neglect a warning that such com-

the New Grand has so effectually established to neglect a warning that such comparisons do not hold.

Perhaps a more appropriate prototype is
to be found in the old play "Mam'zelle,"
which many years ago made a tour of this
country with the dashing soubrette "Aimee" in the principal role. In that piece
the scene was laid in a theater, and members of the company were distributed
through all parts of the house. When their
cues came, they arose wherever the stage
manager had stationed them and delivered
their lines from private boxes, orchestra
chairs or dress circle, as the case might be
The invitation which the popular soloist extends the audience to join in the chorus
while she waves both hands with patronizing grace to keep the throng from singing
out of time is something in line with this
same idea; but in this week's bill it was
carried out with more spontanelty and on a
grander scale. The costumes were tine, and
while the members of the organization disdained all terpsichorean fitppancies, they
read their lines intelligently and were especially capable in depicting the various
human emotions, such as ambition, hatred,
anger and remorse. A few marches would
have added to the picturesqueness; but perhaps they would have been out of place.
The monologue was the style of entertainment most in favor, although there were
some spirited ensemble passages whose
brisk repartee was lost in the rapidity of
the action and the generousness of the applause. The vocalization was varied. A
member from the stage would start a soprano speech; another would rise from
the enter of the auditorium and take up the
theme in mezzo-sograno, while others on
the outsirts would embellish it with convincing cadenzas of robust contraito. The
performance was entirely free from what is
and understudies played. Dy each person.
Three-quarters of ant in understudy of the role that hand the
the consults played. Out of the rejector, is to sustain each character. Once a cast is
made up and trained.

The company is the tr horse-play." The nearest approach to the conventional "siap-stick" was the gavel which the leading lady wielded; and she, with admirable self-control, refrained from hammering anything except the table in front of her. The occasion was the front of her. The occasion was in every re-spect a consistent one; even the critics were of the feminine gender and, as occurs with such sad frequency, they succeeded in hav-ing their best intentions misunderstood and in getting themselves occasionally disliked. ome of the performers were even tempted forget all obligations of sisterhood and to forget all obligations of sisterhood and exclaim in withering accents, "so there!" The prompter was much in evidence. A few dress rehearsals might have been advantageous in bringing out the exact purpose of the production. It seems to be more than anything else a burlesque of that well-known play, "Aristocracy." Despite certain histrionic deficiences the engagement has helped the theater to serve its purpose as an educator. It has not only thrown new light on a unique phase of America's social life, but it has brought a number of charming and intelligent personalities to public attention. Manager P. B. Chase, who has been far away in Mt. Vernon, Ohio, all week, announces the Behman Show as the new Grand's next attraction.

Show as the new Grand's next attraction. Any lack of solid dramatic quality this week is evidently to be compensated for next, when two productions, about whose merits rumor leaves small room for ques-tion, will be offered. Richard Mansfield's tion, will be offered. Hichard Mansfield's performances are always expected with pleasure and full confidence, while "The Only Way" has behind it the interest which attaches to the French revolution as a historic event, to the story which by many is considered the masterpiece of a master novelist, and to Henry Miller, whose ascent to eminence as an actor has been stoody. to eminence as an actor has been steady and sure. The Strakosch Opera Company will offer some of the good, old music whose charm never dies and whose measures invite the skill of the most ambitious. And melodrama will, of course, have its fling, this time with the patient and mysterious Chinaman as its inspiration.

The strange case of "Sapho" promises to ecome historic. In New York the play has produced a case of hysteria which threatens nervous prostration. Some of the comments lead to the inference that the garb which Miss Nethersole wears as she appears in the first act has been made more scanty than it was in Washington. The scanty than it was in Washington. The management may have relied a little too far on the axiom that denunciation on the score of immorality means advertising and big business and over-reached themselves. It is to be doubted whether in their most audacious moments they contemplated anything quite so serious as an actual arrest. A mere bombardment of words does little damage in the box office, and it is to be doubted whether Miss Nethersole's management was at all averse to sermonizing. Mr. Marcus Mayer is no shrinking violet to wither in the glare of Puritanic scorn. The Cincinnati Times Star says that Mayer played for police interference while the show was in that city, but falled. It is hardly clear why, when they arrested the managers and Miss Nethersole, they allowed Mr. Clyde Flitch to remain uncast for a place in the farce. Mr. Flitch was not content with being immoral; he was inartistic. Like nearly all recent conspicuous successes of native origin, "Sapho" was played in a number of cities before it got to New York. Chicago. Cincinnati, Cleveland, Pittsburg and Washington saw it and discreetly demurred. But it remained for New York, headquarters for Charmion, Anna Held and the incubator of "adaptations from the French," to have Miss Nethersole arrested. Hurrah for New York! Every devout person should echo the cry. If this management may have relied a little too

reform spirit holds out it will in time be come safe to walk through the "Tender loin" after dark.

The labor attached to membership in a dramatic organization like Richard Mans-

field's is something tremendous. Young people planning a career on the stage and anticipating all the alleged bohemian diversions of stage life have little idea of what the real work is. What one sees of the actor in the scene is not really work, but only the result of work, of much, unceasing, monotonous work. Yet the oppor-tunities for work in the Richard Mansfield company, the value of association with this eminent actor and the benefit of training on his stage surpass any formal schooling, just as experience surpasses theory. One is confronted at the stage door with the evidence of Mansfield organization. Here is a peculiar board which has little flying doors. On it in three perpendicular rows are the names of the one hundred or so people in the company. Before each name is the number of the actor's or actress' dressing room. After the name are the words "in" or "Out," with a little shifting shutter which hides the word "In" when it exposes "Out," and vice versa. As a member of the company comes in or goes out he pushes the shutter to indicate whether he has arrived or departed. Every member, too, has his card of identification, which he must show to the stage door-keeper just as surely as the visitors in the audience show their tickets at the front door. Here is the practical working of the Mansfield register. The call boy keeps a book containing the names dressing room. on his stage surpass any formal schooling, Mansfield register. The call boy keeps a book containing the names, dressing roo numbers, residence address and characte

the outskirts would embellish it with convincing cadenzas of robust contralto. The performance was entirely free from what is with proper disapproval described as "horse-play." The nearest approach to the conventional "sign attack" was the replaces it. When it becomes torn or misused or used up he attends to the substitution of a fresh copy. if a line is changed or a new one writt in upon him devolves the responsibility seeing to the insertion of the change in seeing to the insertion of the change in all the complete manuscripts and in all the parts affected. Directions about business, position, inflection and so on must all find their way into their proper places or on the librarian comes the blame. So it will be appreciated that his share of responsibility in the organization is no small item and his trunk is larger than might have been imparined.

Henry Miller has a Well-defined and comprehensive view of the theatrical business as associated with dramatic art. In a recent interview he said:

"Theaters-that is, the running of themis much like keeping shop. Your average manager doesn't care a picayune for art. What he wants is to give the people the sort of goods that he thinks they want. Just as broadcloth gowns may be the fash-lon one year and Scotch plaid goods the next, so plays—certain kinds, I mean—come into fashion. One manager puts on a cos-tume play, and it makes a hit. "Oh," cry tume play, and it makes a hit. "Oh," cry
the managers, 'what the people want are
costume plays'—and we have a deluge of
them. Does a romantic drama succeed, lo!
a full score of others follow in its train. Is
one war play successful—and behold, you
hear the martial beat of drums on the
stage for a couple of years afterward.
Then comes surfeit, and its inevitable concomitant—a change. Which reminds me them. Does a romantic drama succeed, lo! a full score of others follow in its train. Is one war play successful—and behold, you hear the martial beat of drums on the stage for a couple of years afterward. Then comes surfeit, and its inevitable concomitant—a change. Which reminds me that about ten years ago the stage seemed to be in the throes of the inane farce comedy. People held up their hands in horror and murmured to each other: 'What is the poor, degenerate stage coming to?' But they forgot one very vital point, and that is this—no matter how seemingly depraved the popular taste, there always remains a goodly quantity of people—the judicious few, if you will—who will patronize what is good, true and wholesome on the stage—people who seek the elevating influence of the theater and who have no time for the meretriclous or the isalactous. In every community this judicious few holesome play or no actor nor actors of solitity but will be accorded due recognition, no matter how great the meed of transient patronage that the unthinking may bestow on the froth of the stage. Thus Irving and Melba are always sure of their following—no matter what the fashion in plays or how crowded the other theaters."

The success of "The Only Way" is intersiting and the permanel favorite in this distance of the stage. Thus Irving and Melba are always sure of their following—no matter what the fashion in plays or how crowded the other theaters."

The success of "The Only Way" is intersiting and the permanel favorite in this suffication are the closest fate, his magnanismity, his indeity, single crossed fate, his magnanismity, his indeity sit devices of an absorbing star favorite in the suffication are the crossed fate, his magnanismity, his indeity. His ultimate justification are the elemental lines of an absorbing star favorite in the suffication are the elemental lines of an absorbing star favorite in the suffication are the elemental lines of an absorbing star. Whis ultimate justification are the elemental lines of an absorbing

their following—no matter what the fashion in plays or how crowded the other theaters."

The success of "The Only Way" is interesting apart from its mere theatrical distinction, for the adapter of the novel, Freeman Wills, is said to be a clergyman who enjoys the privilege of prefixing "Rev." to his name. Consequently, we have here a very charming and harmonious union of the church and the stage. It is somewhat singular that notwifnstanding the distinguished reputation which Mr. Wills has achieved as a dramatist and especially as the first to place Dickens' absorbing story satisfactorily on the stage very little has become known of his personal career. This is possibly due to characteristic clerical modesty. Mr. Wills' interest in the drama is, however, not surprising when one considers that his brother, R. G. Wills, is a dramatist of fine position in England. He is the author of "The Bells," and some years ago wrote a new version of 'Blackeyed Susan.' He has, besides these, other plays to his credit.

All the humor of western dramatic crit-All the humor of western dramatic crit-

icism is not exhausted in the famous re-mark of an occidental but unnamed critic, 'Hamlet' is a good piece, but it is too full

of quotations."

An impressionable woman in a goodsized western city on her first hearing of

Modjeska as Camille (doubtless her first hearing of "Camille," as the sequence points) was much moved. She sought out the actress' husband, the Count Bozenta Chalpowski, and poured out rhapsodies to an alarming extent. She declared she must see the madame and thank her before writing a word. The count escorted her to the star's dressing room. There the gushing critic repeated her eulogy with emphasis and figuration. "But, ah, madame, what a trying evening for you!" she concluded, "I saw and sympathized. What a pity your finest efforts should have been marred by that wretched cough, which seemed to grow worse and worse."

Puccini's opera, "La Boheme," was first sung in the United States on the Pacific coast, a couple of years ago, by an Italian opera company on its way home from South America. In the middle west they were "showed up" by a dramatic chrencicler, who wrote warningly in advance.

South America. In the middle west they were "showed up" by a dramatic chronicler, who wrote warningly in advance: "This company needn't think we are as green as cheese or dense as Erubus in this community. 'La Boheme' is advertised as a new opera by an alleged composer named Puccini. Giving a strange composer's name and a foreign title to 'The Bohemian Girl' won't deceive the musical public of this city.",

Eugene Field used to pose as lacking in familiarity with dramatic and musical part

Eugene Field used to pose as lacking in familiarity with dramatic and musical matters, to the amusement of his readers and equally to the disgusted amazement of foreigners who were not in the joke. One of his memorable efforts was a philliptic against wasting time on a Boston Symphony Orchestra concert. With gleeful seriousness he lamented the time devoted to usness he lamented the time devoted to three hours, and only four pieces of music, when an equal amount of time and energy applied to the art of hog-sticking at the South Side abattoirs would occomplish a remarkable total in prepared pork. It was a stock joke with Eugene Field to write of Sol Smith Russell as a son of Lillian Russell.

The operatic as well as the dramatic stage next week invites to literary lore, and there are few more fertile topics in this connection than "Faust." Goethe spent the large portion of his long life in writing the Faust poem, in which he, like Shakespeare, worked up several of his town ac quaintances into characters, who will live ow as long as poetry is read or history written. Goethe did not work at all conwritten. Goethe did not work at all continuously on what he intended to be the masterwork of his life. He wrote it in pieces, in what he considered his best moments. In the gaps between the completed portions he placed different colored sheets of paper to show his eye at a glance where more work was to be done. Long before he began his work on the poem the legend of Faust had fascinated him. He exclaimed of it: "It appeals to all minds with the irrestitible fascination of an eternal problem, and with the charm of endless variety. It raust had rascinated him. He exclaimed of it: "It appeals to all minds with the irresistible fascination of an eternal problem, and with the charm of endless variety. It has every element—wit, pathos, wisdom, buffoonery, mystery, melody, reverence, doubt, magic and irony; not a fiber of the heart untouched." Goethe felt that the Faust legend, with its contrast with Satan, had almost a fathomless depth of meaning, and in which all human life was concerned, and all human mystery expressed. In writing Faust he endeavored to tell the mysterious phases of human existence. A poem on such a legend, so great a subject, and from such a hand, can hardly be expected again. In his eighty-second year the gifted and petted poet laid down his pen, after the words which conclude the second part of Faust: "Upward, the eternal feminine leadeth us on."

The libretto of "Faust" catches all of the The illifetto of "Faust" catches all of the poem's most dramatic points; and the successive scenes of the opera are like headlines to a library of wisdom. Gounod has had the wonderful ability that enabled him to vary his musical mood with every changing emotion of the text.

COMING ATTRACTIONS

COLUMBIA THEATER.-Richard Mans COLUMBIA THEATER.—Richard Mansfield begins his engagement at the Columbia on Monday evening. He is accompanied by the same company as last season, numbering over 100 players. Monday, Wednesday, Thursday evenings and at the Saturday matinee, the great actor will for the first time in this city be seen in a new playarder and a new play in the success. the first time in this city be seen in a new character and a new play in the successful dramatization of Jessie Fothergill's charming story, "The First Violin." With none of the pretentiousness to an epic that distinguishes "Cyrano," "The First Violin" is spoken of as a play which goes more directly to the heart and to the understanding. The book has had a wide circulation. It is, perhaps, no exaggeration to class it as one of the most extensively read books of this generation. Its sweet, wholesome romance, the delightful comedy of its contrasted characters, the charm of its musical atmosphere, all endear it as a story to trasted characters, the charm of its musical atmosphere, all endear it as a story to lovers of fiction. All these elements have been selzed upon by the dramatist to reflect the spirit of the original. The novel was dramatized by J. I. C. Clarke. It is a story of a German nobleman who sacrifices his title to his honor, and, incognito, joins the symphony orchestra of a small town, rising directly by reason in his gifts as a virtuoso to the position of first violin. In this town of Elberthal he finds a young English girl who has come thither to study music. The love is mutual, but her pride will not permit her to give natural freedom to her love for a mere violinist in the orchestra. How he suffered under his starcrossed fate, his magnanimity, his fidelity,

as the mysterious dual personality, "Dr. Jekyll and Mr. Hyde."

NEW NATIONAL THEATER.—Henry Miller plays an engagement at the New National Theater, beginning Monday night, when he will appear in Charles Frohman's new production, "The Only Way," a dramatization of Dickens' famous novel, "A Tale of Two Cities," by Freeman Wills. Mr. Miller has always been a great personal favorite in this city, and he returns to Washington this season under the most auspicious conditions since he first began his career as a star. The production of "The Only Way" in New York city was a double success, both star and play sharing universal laudation, duplicating the distinction which the dramatization received in London when produced there last season. It ran in the English capital for more than a year. In New York its engagement was curtailed to three months, because Mr. Frohman was unable to obtain a theater suitable for its continuance. He controls a half dozen or more of New York's Theaters, but they were occupied by other successes, whose runs it was not desired to interrupt at that time. Mr. Miller had, a great task before him to realize that splendid herb of fiction, Sydney Carton. To have succeeded in such a complex character is a splendid assurance of Mr. Miller's ability, and makes convincing the statement that has been repeated far and wide that this is the best effort of his career. That the play is a fine type of the ennobling drama there seems to be no doubt. Not an expression of dissent was made either in England or this country as to its being a worthy dramatization of a great book. It is the first dramatic version of the story that appears to have given universal satis-

faction to the admirers of the famous novelist and to critical literary sentiment. The dramatist has followed the story of the book very consistently, presenting a play of stirring movement and incident, which needs for its understanding no special acquaintance with the novel. Mr. Frohman has given the play a beautiful production and a cast thoroughly in consonance with its high qualities. One of the great scenes shows the impressive and discordant revolutionary tribunal which condemns Charles Darney to death and makes possible the subsequent self-immolation of the heto, Sydney Carton. Prominent in the cast are J. H. Stoddart, D. H. Harkins, Byron Douglas, Joseph Brennan, Earle Brown, Wm. Haworth, Gertrude Finney and Miss Margaret Dale. The services of one hundred people are employed in the production. Mr. Miller will appear at the Wednesday and Saturday matinees.

NEW GRAND OPERA HOUSE.-A care

NEW GRAND OPERA HOUSE.—A careful examination of the bill of the Behman Show, which will occupy the New Grand next week, will cause any one familiar with the standing of high-grade vaudeville performers to reach the conclusion that there is no organization on the road that can excel this company, and few that can compare with it. To the Four Cohans the place of honor is accorded in this organization. They will present one of their screaming farces, and it is safe to assert that no other three-act comedy contains the funny situations, rapid-fire action and general all-round merriment which this talented family create in forty minutes. The celebrated Rossow Midgets are also a special feature of the Behman Show, and they are a whole circus in themselves. These wee little beings in their funny sparring match and burlesque "strong man" business must be seen to be appreciated. They are assisted by a giant, whose great height accentuates their diminutive proportions. Little Charlie Rossow also appears in his unique imitation of Anna Held, singing and otherwise conducting himself after, the manner of that much-advertised French woman. The Three Merkel Sisters, a trio of young women, are the special European athletic importation for this company. Yorke and Adams, who have won recognition as the leading portrayers of the humorous type of Hebrew character, will sing some of their latest parodies on popular "coon" songs. Ethel Levey is a spirited and dashing vocalist, who is thoroughly up-to-date in her selections, and very pretty. Perhaps one of the most striking features of the performance is furnished by Diana, "the mirror queen," a dancer whose act is augmented by a skiliful arrangement of mirrors and a manipulation of light effects that produce the most startling and beautiful results. Fred Niblo, the American humorist, is a new member of the company. peautiful results. Fred Niblo, the American humorist, is a new member of the company. Ramza and Arno, the eccentric acrobatic comedians, with their comic donkey, who performs astonishing feats, complete the list,

LAFAYETTE SQUARE OPERA HOUSE

The Strakosch Opera Company, which re-urns to the Lafayette Square Opera House next week, opens its engagement on Mon lay evening with a notable production of Jounod's masterwork "Faust. Gounod's masterwork, "Faust." This great opera, founded on Goethe's unrivaled poem, will have a fitting interpretation by the Strakosch company, which is now a double organization, having a double list of principals and a double chorus. In "Faust" it will have beside the full orchestra a military band on the stage. The great double chorus will afford abundant material for the large soldiers' chorus, the old men's chorus, the young men's chorus, the students' chorus, the young women's chorus and the old women's chorus, beside the chorus of children. In fact, the opera will be put on as it is in the large cities of Europe, with the stage filled with people, making the processions large and realistic, rather than stagey and conventional. To avoid possible dangers of mishaps there will be double casts throughout. Thus there will be two Marguerites, two Slebels, two Marthas, three Fausts, two Valentines, two Marthas, three Fausts, two Valentines, two Wagners and two Mephistos. Miss Clara Lane will appear as Marguerite on Monday, the opening night. She will also sing on Thursday evening and at the Wednesday and Saturday matinees. Mme. Avery Strakosch will appear on Tuesday evening opera, founded on Goethe's unrivaled poem nesday and Saturday matinees. Mme. Avery Strakosch will appear on Tuesday evening and will also sing on Wednesday, Friday and Saturday evenings. On Monday even-ing the cast will include, in addition to Miss Lane, Miss Amelia Fields as Slebel. ing the cast will include, in addition to Miss Lane, Miss Amelia Fleids as Siebel. Miss Irene Mull as Martha, Mr. Edgar Zerni as Faust, Mr. John C. Dempsey as Mephistopheles, Mr. J. K. Murray as Valentine, Mr. Geo. W. Chapman as Wagner. It is said that remarkable electrical effects will be given in several of the acts, notably in the second and third, and that this presentation of Gounod's great opera will be such as has not hitherto been surpassed in America.

ACADEMY.-The habits and haunts ACADEMY.—The habits and haunts of the yellow men who have so generally spread themselves over America are shown in rigid realism in "The Queen of China-town." Joseph Jarrow's new Mongolian melodrama, which is to receive its first pro-duction in Washington at the Academy Monday night. There is a strange fascina-tion about the lives of the matrocolitan and tion about the lives of the metropolitan and partially Americanized celestial which atpartially Americanized celestial which attracts to every local "Chinatown" all manners of people, both of high and low degree. In catering to this curiosity Mr. Jarrow has cleft to the bone and his effort is regarded as singularly frue to life. The story of the play is of real interest. The cities which have seen "The Queen of Chinatown" have commented upon the 'hinatown" have commented upon the rerity of the scenes presented and the trength of the company. Heading the or anization is Miss Laura Biggar, a beautiganization is Miss Laura Biggar, a beautiful and talented woman, who assumed the title role. Miss Biggar was last seen here as "the widow" in "A Trip to Chinatown." and will be favorably remembered. The remainder of the company is above the aver age. Low-priced matinees on Wednesday and Saturday.

PICTURES OF THE PASSION PLAY.

The famous Passion Play of Oberammergau will be presented by the cinematograph at Willard Hall for a period commencing Monday, February 26. The lecturer, Rev. N. B. Thompson of New York, comes not to preach, but to instruct. He does not advance the views of any particular denomination, but simply presents to the audience the pictured representation of the life and death of the Savior of mankind. He describes the manners and life of the simple, God-fearing people of Oberammergau, the Passion Play being performed there regularly for years, and hundreds of persons participating in the cast of the great drama. The two chief requisites to take part in the performance are goodness and dramatic ability. Having these, and resident of the little village is privileged to appear in the play. Not to be thought good enough to play a part in the drama is equivalent to disgrace. PICTURES OF THE PASSION PLAY. KERNAN'S LYCEUM THEATER -- Man-

KERNAN'S LYCEUM THEATER.—Manager Kernan announces the Rentz-Santley Burlesque Company as his attract'on at the Lyceum for the week commencing Monday matinee, February 26. For years this organization has been looked upon as a leader of high-class vaudeville and burlesque, and each season's visit has been greeted with immense patronage from theater-goers. The company for this season is the best ever organized by Manager Abe Leavitt, and his olio of high-class European and American vaudevills acts secures repeated encores at every performance. This season the company is one of the largest and most expensive on the road. The opening burletta, "A Sporty Duchess," is thoroughly up to the times in every particular, followed by an olio of considerable strength. The performance comes to a close with a scenic production of "Romeo and Juliet," and is entitled, "A Hot Time With Shakespeare." Among the members of the company are Lottic Elliott, Sisters Engstrom, Marion Dunn, Dumont Sisters, Minnie Sheldon, Frankle Inmann, Annie Strehl, Stella Gdimore, Kittle Charles, Charles Robinson, Bryant and Saville, Ford and Dot West and Flalkowski, Europe's latest sensation, and Miss Hattie Wells. As a special feature a burlesque production on the latest New York craze, "Sapho," will be presented.

A COLONIAL GIRL .- "A Colonial Girl. A COLONIAL GIRL.—"A Colonial Girl," one of the latest of the New York Lyceum successes, which Daniel Frohman will present at the Columbia Theater, following Mr. Mansfield's engagement, was first produced in New York in the fall of 1898. It made a very strong impression and had a long run to crowded houses at that theater and subsequently duplicated its success in many of the principal cities of the country. This is the first season of regular production on the road, and its first time in this city. The play is a stirring drama of old New York in revolutionary times. Mr. Howard Gould, who is the star of the company, was last seen here as Rudolf in "The Prisoner of Zenda."

THE BELLE OF NEW YORK.-New THE BELLE OF NEW YORK—New York has indorsed the verdict of London in regard to Edna May and "The Belle of New York." When this musical comedy was first produced at the Casino both critics and public were disposed to overlook its good qualities, although it obtained adequate recognition in other American cities. Now that the English capital has set its stamp of approval on Manager George W. Lederer's production and players New York promptly acquiesces, and when the play-

ers returned to the Casino a few weeks since, after a two years' career of success in England, they were received with all the ardor and enthusiasm that marked their leave-taking of their friends in England a fortnight before. Edna May has been accepted as a professional beauty and practically a star actress. Another success was promptly scored by Toby Claude, a little Irish girl, who made her first appearance in American as Fifi in 'The Belle of New York.' The entire production, with its cast of London favorites, will be brought to the New National Theater for the week of Monday, March 5. The regular sale of seats will open on Thursday morning. In the meantime applications for seats by mall or by telegraph will be filed in the order of their receipt. ers returned to the Casino a few weeks

QUO VADIS.—Whitney's production of "Quo Vadis" has won a recognition in the west and northwest which is said to equal the success of "Ben Hur" in the east. In Chicago, where it recently closed an eight weeks' engagement, the theater was crowded ed every night, and at the regular Wednesday and Saturday matinees; and during the last week of its stay there, in compilance with the public demand, Manager Whitney had to give "Quo Vadis" every afternoon as well as at night. The piece is to be brought intact to the Columbia, week of March 12.

THE STORM.—"The Storm." which will be given at the National Theater on the afternoon of March 1, is a picture of the old-fashioned Muscovite life. It is the Russia of Peter the Great and Catherine's time, with its patriarchal family life which Russia, hardly disturbed by modern influences. still exists today in all the towns of

Russia, hardly disturbed by modern inliuences.

The special merit, however, of "The Storm" lies in the fact that it is one of the closest analyses of the Russian character ever made. Katia, the heroine, the role which Miss Florence Kahn will assume, typifies freedom—a refusal to be bound by the cruelty of life, and her attitude, weak though it seems to us, is the revolt of the spirit in a land where Tolstoi's doctrine spirit in a land where Tolstoi's doctrine of non-resistance is the national outcome of

of non-resistance is the national outcome of centuries of sepfdom.

The company which will give "The Storm" includes Miss Kahn, Miss Ethel Chase Sprague, Miss Kate Hassett, Miss Josephine Wyndham, Donald Robertson, F. G. Lewis, W. T. Romaine, Stanly Jessuy and W. G. Bennett. The plece has been staged under the direction of Robert O. Jenkins.

SHAKESPEARE'S LECTURE-RECITAL. William Shakespeare, the celebrated vocal teacher of London, has been secured for a lecture-song recital to be held in Universalist Church, corner 13th and L streets northwest, Wednesday evening, March 7, at 8:15 o'clock. In production, execution and interpretation it is claimed for Mr. Shakespeare that he stand pre-eminent. To emphasize the art of the man, it is only necessary to quote from a letter by Johannes Brahms, written shortly before his death, in which he says: "It is the most musical singing which I have ever heard." Mr. Shakespeare was born at Croydon, and showed musical leanings in childhood. At the Royal Academy of Music he won the Mendelssohn scholarship and went to Liepsic with some reputation as a composer. He yielded to the advice of his friends there, who encouraged him to train his voice. And so he went to Milan to study As this will be his first and only appearance in Washington seats have been placed on selections. pearance in Washington seats have be

GEORGE GROSSMITH.-George Grossmith, who has returned here to repeat his old monologues and introduce some new ones, has made two previous trips to the United States, although he has not been United States, although he has not been seen here for several years. Mr. Grossmith now devotes himself almost exclusively to this style of entertainment, although his connection with the performance of the earlier Gilbert & Sullivan operettas makes him a historic figure on the English stage. He and the late Florence Marryat used to give an entertainment called "entre nous." Sir Arthur Sullivan heard some of Mr. Grossmith's recitations in a drawing room. Sir Arthur Sullivan heard some of Mr. Grossmith's recitations in a drawing room just before "The Sorcerer" was produced. Both the composer and librettist were hooking for somebody to sing John Wellington Wells in that opera. Mr. Grossmith seemed just the man they wanted.

Mr. Grossmith will give two of his humorous and musical recitals on the afternoons of April 2 and 5, at the Columbia Theater. The seat sale opens Monday at Guzman's, in Droop's.

MARK HAMBOURG.-Meeting the young MARK HAMBOURG.—Meeting the young Russian pianist out in the world casually, one would glance at his head and figure and say that he was a student, possibly with a speculative bent. His shoulders are broad, for they are the scat of much of that astonishing physical power, and are slightly stooped, which is the mark of the student, and his head is large and well developed, broad of brow, and covered with a heavy mane of brow, and covered with a heavy mane of brow, and covered with a heavy mane of chestnut brown hair that falls back over his coat collar very much a la Rubinstein. He has played in all the principal cities of Europe, and made two concert tours to Australia-remember he is but twenty-one-and all the while he has been mastering his and all the while he has been masteri instrument, battering away at prod feats of digital dexterity, building up cyclonic technique of his like young freid hammering at the sword of Not Mr. Hambourg gives his first and Washington recital next Tuesday after at the Columbia Theater, and will play the following program: Prelude and fugue, A minor, Bach-Liszt; fantasie, op. 17, Schumann; nocturne, two preludes and sonata. B flat minor, op. 35, Chopin; intermezzo in octaves, Letschitizky; Volkslied, Hamoctaves, Letschitizky; Volkslied, Ham-bourg; etude on false notes. Rubinstein; Rhapsodie Hongroise No. 2, Liszt. The seat

"Oliver Goldsmith" is now being played

Vera DeNoie is to star next season in a society drama, entitled "Kismeth." Maude Adams will take a long rest when

Marie Tempest is reported to be contemplating a tour of England in "Papa's Wife." Marie Wainwright is to tour the Keith

Miss Mildred Holland will present her new four-act p'ay, "Aria," in Buffalo March 12. It is said that Charles H. Hoyt will short-

Edwin Hoff is to be a member of Jessie There will much sincere regret over the news of Dan Rice's death. "Alas, poor

Williams and Walker are scoring a hit in Chicago with their big production, "The Policy Players."

James K. Hackett will not appear in a dramatization of "Richard Carvel" until next season.

Rumor again has it that Julia Arthur is to retire from the stage at the end of the

Dan Daly has assumed his original part in "The Rounders," which is now being produced in Boston. Mr. and Mrs. E. H. Sothern have planned to spend the summer in Europe. They will sail June 30.

M. B. Leavitt of "Spider and the Fly" fame has organized a new theatrical cuit from the Missouri to California.

The latest addition to a vaudeville company now playing in the east is a tea two Boers, "direct from Pretoria."

Dr. Wier Mitchell has emphatically de-nied that a dramatization of his book "Hugh Wynne," is contemplated.

McIntyre and Heath, the original "Georgia Minstrels," have been profess ners for over twenty-six years.

Alice B. Hay, professionally known as Ray E. Vernon, has joined Robert Downing in his production of "An Indiana Romance."

Klaw & Erlanger contemplate starring Sam Bernard next season at the head of a company of unusual strength in a musical production.

Laura Biggar of "The Queen of China-town" was educated in a Washington con-vent before she went on the stage. This was thirteen years ago. Tim Murphy is doing very well in "The Carpetbagger," now playing in Texas. Mr. Murphy has made dates to take his show to New Orleans in the near future.

John Drew has had but two leading ladies

It is said that Jessie Bartlett Davis may be associated with Francis Wilson next